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CONNECTED WITH THE ART.

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WE have just risen from the patient and deliberate perusal of a pamphlet, published during the past week by Mr. John Barnett, entitled, "Systems and Singing Masters; an Analytical Comment upon the Wilhem system, as taught in England," &c.—a perusal to which we were attracted by the feeling of interest awakened by anything from the pen of so popular and talented a musical man, and due from all who love the art, or are curious about matters relating to it. Believing that the said interest will be no less generally than justly entertained, we are induced to give our readers a very honest opinion of the publication, and to express, at once and briefly, our most sincere regret that Mr. Barnett should have suffered himself to be so misled from his broad and bright pathway, to grope through the crooked and miry haunts of the inferior and the unworthy—that he should have condescended to be the repeater of absurd hearsays, which have been satisfactorily disproved, and the unctious of the worst of all feelings, moral or professional, spleen and envy.

Mr. Barnett is, by no means, new to the public as a controversialist; having on very frequent occasions evinced a dilection for ink-scattering, in paragraph as well as score, we are therefore inclined to think the following "apology" which prefaces the pamphlet, as somewhat supererogatory:

"The reader is requested to bear in mind that the following is the work of a musician; it is proverbial that musical men can seldom write anything but music, and many of them not even that.

"Never having cultivated literature as a pursuit, I have felt my inability to attack my subject as one accustomed to 'make books.' Had musical language been more definite, or were it practicable to have digressed upon the Wilhem method in the 'full score of an opera,' I should have accomplished my task (I think) with much greater facility: as it is, I can only trust that the following pages will be read for the matter rather than the manner.

"All I venture to lay claim to is *truth, honesty,*

and *fairness of argument*; and in a case like the present, where an effort is made to remove the veil of imposition from the eyes of credulity, these may perhaps be permitted to atone for the absence of elegant or elaborate composition," &c. &c.

Now we can conceive no greater facility or elegance than those of the merest tyro, to be at all essential for the task here undertaken, wherein nothing beyond straightforward discussion and matter of fact are either looked for or desired; but what will be thought of Mr. Barnett's rather coquettish claim to exemption from literary responsibility, (whether or not his pamphlet be found to require such lenience,) when it is discovered that, in a score of instances, at least, the bitterest charges are preferred against Mr. Hullah, for imperfect verbiage and style—errors for which (even if they can be proved) that gentleman is surely as much entitled to indulgence as his accuser? and if Mr. Barnett be the uncultivated literatist he professes, how is it that he assumes to play the censor over others?

But we repeat, that there was no necessity for the apology; and the fact that Mr. Hullah's instruction book has been clearly understood by thousands, proves that captious verbal criticism was totally unrequired. Mr. Barnett has put forth as his battle-gage—"Truth, honesty, and *fairness of argument*"—which are bold words, and the selection of them not a little unfortunate for himself and his cause; such, at least, is the impression arising from the careful perusal of the pamphlet, in which we find the principal charges to be founded on rumour and hypotheses, and not upon ocular or auricular investigation; in which almost all the evidence adduced is the republished statements already falsified and silenced, and upon the old-fashioned wholesome principle that "the receiver is as bad as the thief"—such republication cannot be accepted as honest; and which, being throughout a tissue of ridicule, and quib-

ble, and jest, often personal, and frequently away from the purpose, cannot be considered as approaching to fair argument. The pamphlet is, in fact, a wholesale invective against Wilhem, Mr. Hullah, the Committee of the Privy Council, the teachers and pupils of the system, and the many hundreds, including some of the first musical judges in this or any other country, who have expressed their satisfaction at its results, and concurred in its support—it is the outpouring of accumulated venom from every corrupt and obscure corner, in vain attempted to be made bright and healthful by filtration through a shining vase—alas! that the slime, which cannot become lucent, should ever have been permitted to sully so costly a vessel—alas! that the reciprocal brotherly feeling which constitutes the holiest link between man and man, should ever become less sacred between artist and artist.

Mr. Barnett commences his labour with thirty octavo pages of introduction, in which the letters that have before appeared and been refuted constitute the principal feature, and little or no new light is thrown upon the subject by their present compiler. Some squibby wildfire is let off at the "minute" of the Privy Council, prefixed to Mr. Hullah's book, and an attempt is made to show that, as their lordships are not composers of operas and ballads, they must, of course, be blockheads; this point, however, Mr. Barnett's readers may probably prefer to settle by the test of their own judgments. The complaints about the boys at Greenwich School are chronicled as triumphant proofs of the inefficacy of the system; and so we might accept them, if Mr. Barnett himself had examined the classes, or any one had asserted that the boys really could not sing "the most simple phrase of a psalm tune at sight," but those whose private interests were to be defended, if not benefited, by the asser-

tion—*en passant*, we beg to refer Mr. Barnett to the "Musical World" of July 28, in which he will find that the "challenge" of a Mr. C. Webb was accepted, under rational stipulations; but neither Mr. W., nor his offered sum of £100 to be forfeited, if the Greenwich boys could be found capable of singing "the most simple phrase of a psalm tune at sight," have ever yet been forthcoming—perhaps Mr. Webb has been somewhat shaken in his then hardihood, for we perceive the forfeit is reduced in Mr. Barnett's pamphlet to £50.

The "ten guinea," and "thirty guinea licences," are also glanced at, and sneered at with great avidity—for the latter, we believe, (and we have solid grounds for our credence,) that they have never existed, but in the brains of Mr. Barnett's correspondents and collectors—or they may be will-o-the-wisp vapours exhaled from the said brains, to dazzle their creators, and bewilder the rest of mankind. Mr. Barnett owns, with the most inveterate credulity, that he has never seen one of the said obnoxious "licences," which is rather singular, considering that they are said to be so very numerous, and so indiscriminately issued—now, we beg to say that we have seen one, and that it is no licence at all—it is simply a certificate, that the party named therein has been examined by Mr. Hullah, and found to be competent to teach upon his system. We will just suppose, for an instant, that some three or four hundred vocal aspirants (or thousands, if the comparison be considered apter,) were to apply to Mr. Barnett to be got up, as the phrase is, in the roles of the "Mountain Sylph"—and we ask Mr. B. if he would undertake that labour without remuneration? or if he would testify to the managers of country theatres, that the said thousands were competent, unless he had examined or prepared them, and unless he had been remunerated for his pains? We have too high an opinion of Mr. Barnett's integrity, and too just a notion of his proper guardianship of No. 1, to believe that he would consent to the one or the other—moreover, supposing the said certificate, or testimonial, to have been issued by Mr. Barnett—is he green or credulous enough to imagine that it would "license" the enactment of his opera—or would he suffer the performance to take place without the fee for his "licence" and permission, to which the dramatic authors' act entitles him? In a postscript to the pamphlet, we are retold (for, as we have before stated, almost everything in it is second-hand,) that application has been made at the Council office for a list of the "licensed" parties, and that it has not been furnished—naturally so, we think, for, in the first place, it is more than probable that the Privy Council have no such list in their possession; and in the

second, there is no just right to demand the details of Mr. Hullah's professional transactions any more than there is to demand those of Mr. Barnett, which, if called for, he certainly would not furnish. But away with all this quibbling gossip about "licences," which rather contributes to place "the veil of imposition" before "the eyes of credulity," than to remove it, as hath been promised.

Some considerable trouble is taken to show, that class teaching is a thing impracticable; despite the thousand and one irrefragable proofs to the contrary in every study, save music, and despite the still uncontroverted success of the Wilhem system abroad, and Mr. Hullah's off-shoot from the said system at home. We are told that it is superseded in Paris—Mr. Barnett, perhaps, has heard so, and greedily believes whatever is whispered to him on the subject; but, before making such an assertion, he might as well have informed himself of the fact, that M. Auber, the new director of the *conservatoire*, has recently ordered the "Manuel" of Wilhem to be the lesson book of the junior vocal classes in that establishment, and also, that a monument to its author is at this moment preparing to be erected, by a committee of eminent musical men and philanthropists, as a tribute of gratitude from the art and the nation.

We are told, too, that Mr. T. Cooke and Mr. J. Bennett attempted to teach in classes and failed—this is another result of Mr. Barnett's unsophisticated credulity, which the trouble and expense of one penny letter might have corrected. Mr. T. Cooke's abandonment of his class teaching occurred from obvious professional reasons—it was impossible to attend at Drury Lane Theatre and at Willis's rooms at the same time—and Mr. J. Bennett continues class teaching upon a system of his own; not merely for the performance of glees, as stated, but for sight-singing in any and every department. We are also informed of a fact, which needed no revelation, viz.—that in Germany, (and every where else, we conclude,) even professional choristers require to be taught the choruses they are to execute in separate divisions, or small drafts, it being found impossible to impart a composition to them *en masse*—of course, the trebles, altos, and others, can be taught their individual parts of the score more readily in unmixed divisions of the several voices; and such, in fact, is the practice at Exeter Hall, where the lessons of part-singing are given to each division of voices previous to the performance of a piece by the entire class—but we take leave to state, that the process has nothing whatever to do with the art of reading, or sight-singing, and that, in theatrical choirs, it is necessarily carried even further, each singer

being often drilled singly, to ensure a perfect rendering of her or his part from memory.

Mr. Barnett labours hard through these thirty pages of "Introduction" to establish two points: first, that the Wilhem system was not wanted in this country; and second, that if desirable, Mr. Hullah should not have presumed to attempt its introduction, and the Privy Council ought not to have accepted his endeavours. We are forced to consider these points themselves erroneous in principle, and find nothing whatever in the "Introduction," or in the whole pamphlet, to shake our opinion. We still think that any system, so favourably tried and spoken of abroad, was well worth the trial here, where music had never before had a chance of being generally appreciated; and since Mr. Barnett, and Messrs. Hickson and Fairbank had (as we are told) essayed and abandoned it for lack of success or disrelish of a troublesome endeavour; the more credit is due to Mr. Hullah for the perseverance which has brought it into full operation, and to the Education committee for their sanction and aid. For the other reprobation of Mr. Hullah, for his version of the "Manuel" which is said to be inferior and imperfect, it will be time enough to notice that when we arrive at Mr. Barnett's strictures on the version itself, which occupy some dozen pages at the end of the pamphlet, and which is indeed the only portion in which he appears in his legitimate element, and consequently the only valuable division of the work. We may just briefly say, that Mr. Hullah was entitled to alter or abridge as he thought best for his purpose; and we venture to add, notwithstanding all that is advanced to the contrary, that it is fitter for "English use" than any merely verbal translation could possibly have been. We know, which probably Mr. Barnett does not, that the book in its present form was tested for many months, at Exeter Hall, before it was published, and the objection to the verses of the songs, on the plea of puerility, is absurd, when it is borne in mind that it was compiled expressly for infant tuition, and that the Manual for adults is not yet ready to appear. We are sorry for any one's caviere taste, who cannot relish the rhymes beginning, "Little bird with bosom red," which to our thinking, are poetry, from their very unaffected simplicity.

But we must break off, lest we swell our present article beyond all reasonable limits; we have said our interest was awakened, and we would fain not send that of our readers to sleep; for the subject and the parties connected with it are entitled to general and considerate attention. We will therefore take our leave of Mr. Barnett till next week, at the close of his "Introduc-

tion;" in which, so far as we have been able to discover, he has really established but one fact, for we are bound to believe his own assertion and confession, however equivocal to his own credit—it is the only real assertion, for the rest is all gossip and rumour—and that is, the very unimportant disclosure, that Mr. Barnett cannot teach singing in classes. For our parts, we very devoutly wish he may never be induced to attempt it; but that he may find, to the end of a long life, full and fitter occupation in the creation of "Sylphs" and "Fari-nellis," for his own fame and pleasure, for our gratification and enjoyment, and for the glory of English art. C.

DEVOTIONAL MUSIC.

FROM AN ESSAY ON MUSICAL EXPRESSION BY
CHARLES AVISON,

Organist of Newcastle-upon-Tyne, 1752.

WE seem at present almost to have forgotten that devotion is the original and proper end of Church Music. Hence that ill-timed levity of air in our modern anthems, that foolish pride of execution in our voluntaries, which disgusts every rational hearer, and dissipates instead of heightening true devotion.

If the organist is a lover of poetry, without which we may dispute his love of music; or indeed, if he has any well-directed passions at all,—he cannot but feel some elevation of mind, when he hears the psalm preceding his voluntary pronounced in an awful and prophetic strain; it is then he must join his part, and with some solemn air relieve with religious cheerfulness the calm and well-disposed heart. Yet, if he feel not this divine energy in his own breast, it will prove but a fruitless attempt to raise it in that of others; nor can we hope to throw out those happy instantaneous thoughts which sometimes far exceed the best concerted compositions, and which the enraptured performer would often gladly secure to his future use and pleasure, did they not escape as fleetly as they arise. He should also be extremely cautious of imitating common songs or airs in the subjects of this latter kind of performance; otherwise he will but too much expose religion to contempt and ridicule.

It may not derogate from our subject of Church Music, just to mention the present method of singing the common psalm tunes in the parochial service, which are everywhere sung without the least regard to time or measure, by drawing out every note to an unlimited length. It is evident that both the common and proper tunes were originally intended to be sung in the breve time, or the regular pointing of two, three, or four minims in a bar—a kind of movement which every ear with the least practice may easily attain; nor, when they are sung in parts, should there be any more than three, i. e. treble, tenor, and bass; as too complex a harmony would destroy their natural air. And in this style our psalm tunes are capable of all the solemnity that can be required from such plain and unadorned harmony.

Whoever has heard the Protestant congregations abroad sing, in parts, their psalms or hymns, may recollect with some pleasure that part of their religious worship; and their exceeding us so far in a performance of this kind, is chiefly owing to the exact measure in which those tunes are sung, and not to their harmony; for the greatest part of our own, which were composed soon after the Reformation, by those excellent masters we had at that time, would doubtless be found—as well in regard to their solemn air as harmony—equal if not superior to any

compositions of their kind. And we may further observe, that air is in a higher degree productive of both solemnity and cheerfulness, than harmony, for there is a dignity and grace in the former, when invented by genius, which a masterly harmony may indeed assist, but cannot produce.

However trifling it may appear to consider this species of music, I cannot but own, that I have been uncommonly affected with hearing some thousands of voices hymning the Deity in a style of harmony adapted to that awful occasion. But sorry I am to observe, that the chief performer in this kind of noble chorus is too often so fond of his own conceits, that with his absurd graces, and tedious and ill-concerted interludes, he misleads or confounds his congregation, instead of being the rational guide and director of the whole.

It may be thought, perhaps, by thus depriving our organist of this public opportunity of showing his dexterity, both in his voluntary and psalm tune, that all performers indiscriminately might be capable of doing the duty here required; but it will be found no such easy matter to strike out the true sublimity of style, which is proper to be heard when the mind is in a devout state; or, when we would be greatly solemn, to avoid the heavy and spiritless manner, which, instead of calmly relieving and lifting up the heart, rather sinks it into a state of depravation.

CORRESPONDENCE.

MOTETT SOCIETY.

To the Editor of the Musical World.

MR. EDITOR,—Can you, or any of your readers give any satisfactory explanation to the following:—It is doubtless known to you that in Arnold's Collection, (vol. 1.) there is an anthem by Palestrina, arranged with English words—"We have heard with our ears," by Aldrich, which is also given in Crotch's Specimens, (vol. 2.) of the authenticity of which I have never heard any doubt; however, in a collection of sacred music published by the Motett Society, an anthem is given, under the name of Palestrina, set to the words "If thou shalt confess with thy mouth," in which, whilst some phrases are note for note identical, others are so dissimilar as to create a doubt whether the two adaptations are from the same original; and no hint is given by the anonymous editor either that he had remarked the similarity between the two, or had made any alteration in the text. Which, then, is the original version? Are there, then, two anthems of Palestrina's so very much alike, or has the Motett Society, or Aldrich, taken liberties with the author's version?

I have the honour to be, Sir,

Your obedient,

F. C.

November 4. 1842.

The editor of all the works brought out by the Motett Society is Mr. E. F. Rimbault—we print our correspondent's letter in hopes to elicit an answer from the fountain head, a source the most capable and most satisfying.

ED. M. W.

PROVINCIAL MUSICAL CRITICISM.

To the Editor of the Musical World.

DEAR SIR,—It has always appeared to me deplorable that the musical taste of our provincial towns should be abused and led astray by the puerile criticisms of really influential newspapers, in a commercial view, but totally incapable of managing the affairs of, or doing justice to either music or the drama. The said criticisms generally being written by a general Reporter, who, because he can find

out the points of a political speech, and possesses most of the universal talents necessary to his calling, boasts a profound knowledge of the science of music, as the easiest (in his imagination) to understand. The editor, having no talent perhaps for music himself, thinks it quite beneath his notice, "and as," quoth he, "my Reporter has an EAR, who should be more capable of judging of such matters than he? and my paper gains credit by it." If he directs the attention of his readers at all to music he ought at least to employ some one whose talents and education fit him for the office.

This never struck me so forcibly as on reading an article on the Manchester Quartet Concerts, in the Guardian of Wednesday last, (a copy of which I send you.) I think it almost equals your two cases of "super-criticism;" but unfortunately for those who have not heard the sonata therein spoken of, is not so palpably ridiculous. He says, "The second part opened with a pianoforte sonata of Beethoven's, in C sharp, minor in Op., which despite that great name and the really brilliant playing of Mr. P. A. Johnson, we could not find much to admire," &c. Now I leave any one who has heard this sonata decently played, to judge of the ignorance and total want of all musical conception of this would be "Solomon."

There is another great evil such writers are likely to create. In telling a country professor that such compositions are unworthy his notice, it must destroy all emulation, and teach him to think he has arrived at the top of the tree ere he has got half way up the ladder, as well as to despise music of the highest order for mere chicanery and modern mountebankery.

I remain, Dear Sir,

Yours sincerely,

A LOVER OF ABLE CRITICISM.

Stockport, 5th Nov., 1842.

Our correspondent's lamentation is by no means a limited, or merely provincial one—instances daily occur in London, where facilities abound; and in leading journals, otherwise organs of public enlightenment—in France musical men and competent judges are employed to give the musical criticism of the public press; and the writers fearlessly sign their names to their articles, which is the best guarantee of their sincerity and their worth. The same practice exists in Italy, Germany, Belgium, and Holland—Englishmen, proverbially blunt and candid, alone wear the critical mask in the present day.

ED. M. W.

REVIEW.

"Brilliant Fantasia on Scotch Airs."
C. Czerny. D'Almaine and Co.

THIS, which commemorates Her Majesty's late visit to Scotland, (!) is as good a thing of its kind as could possibly be desired. It is brilliant and showy, and withal, not by any means difficult. As a teachable piece for display—taking things as they go—it is unexceptionable. M. Czerny makes this fantasia Op. 674. (!!) He is yet a hale man, in the prime of life, and not half past his work—consequently, at the rate of his present composing speed, we may, ere long, expect to be regaled with his Op. 1348. (!!!)

Heaven prosper him! so that we be not compelled to learn *all* his *operas* by rote, we little care if they arrive at 30,001.

"*The Banks of the Wye.*" G. H. Caunter. Novello.

A MELODY by no means devoid of grace, and excellently in character with the words. It ranges high, however, for any ordinary voice, and the accompaniment displays inaccuracies which, in the next edition, we in all good feeling, recommend Mr. Caunter to correct. A little less striving to effect *too much*, would, we are certain, produce much better results—for our composer has assuredly "good stuff" in him, which more than one point in this ballad can testify.

"*When Jove from his Throne*"—*Bacchanalian song.* G. H. Caunter. Novello.

A CLEAR, bold, and effective melody, in all respects preferable to the preceding. In the accompaniment, however, are one or two objectionable places, which, we think, Mr. Caunter on reflection would consent to alter.

"*Cantata, with accompaniment, for Harp or Piano.*" W. Fish. Chappell.

A *recitative*, beginning in B flat, and ending in G minor, leads to an *andantino espressivo*, opening in E flat and concluding in the dominant of C minor—another short *recitative*, in C major, leads to a *poco lento* in E flat, made out of the materials of the *andantino*.—A short *aria* in E flat, an episode in B flat, and a resumption of a movement in E flat, fashioned out of the *aria* concludes the *Cantata*, which boasts of more than one commendable quality, but taken as a whole is somewhat too diffuse, and piecemeal, for our individual relish. The melodies are vocal and taking, and the accompaniment bears evidence of a practised hand; presenting no startling difficulties of execution either to the singer or player—and it is but justice to add, that Mr. Fish has eminent authorities for the restless change of air, time, and key, which his *Cantata* presents—it is, therefore, fully entitled to attention, and will be found a pleasing drawing-room piece.

"*John Weippert's Royal Scotch Quadrilles.*" Weippert.

SOME of the jolliest old Scotch tunes, turned into a set of good quadrilles, followed by six irresistible reels, from the same inexhaustible mine of bustling melody.

"*Petite Caprice d'Amateur.*" F. M. Best. —C. Hale, Cheltenham.

A MODEST production, but by no means devoid of merit. It would be well, if every professor could write as prettily, and as generally free from error, as Mr. Best. The subject of this *Caprice* is better with the pedal bass held on, (as at first,) than, as subsequently introduced, when the octaves

between the bass and an inner part (A, B, C, D, E, D, C, B,) are not agreeable—the pedal note, B flat, added, would immediately remedy this, and render the "*Petite Caprice d'Amateur*," perfectly unexceptionable.

"*Dreams of a Persian Maiden.*" John Barnett.—No. 1. "The voice of the Peri." C. Hale, Cheltenham.

AN extremely fresh and pretty melody, such as Mr. Barnett can write, (and who better?) when in the vein, to some charming poetry by Mr. R. M. Daniel. This song is eminently vocal, and can hardly fail to attain popularity.

"*The Morning Star.*" Cavatina, W. Fish. D'Almaine and Co.

A FLUENT air in E flat major, appropriately and correctly accompanied—preferable to the composition of Mr. Fish noticed above, inasmuch as it aims at less, and effects infinitely more.

"*A Soldier's Life is the Life we Love.*" N. J. Spörle. C. Maund.

WE can perceive but little to remark in this song—the melody is bold, but it is also trite—the accompaniment is brilliant, but not always unexceptionable—as for instance, among other errors of less consequence, we find consecutive fifths between extreme parts (Page 5, Line 2, Bar 1, E F, B C) and (Page 5, Line 5, Bar 1, 2) an unallowable rising of a seventh, (F) to the fifth, (G) of the chord, on to which it is resolved (in the bass.) Simple means would remedy these, and make the song *unobjectionable*, if not greatly attractive.

"*Merriott's 'Multum in Parvo'*"—No. 2. Merriott, Farnham.

A MINIATURE collection of chants, which we do not particularly admire, but with a few improvements in the harmonies may be made applicable to their intended purpose. Chants, unless well harmonized, are decided bores—well harmonized they may be relished.

MUSICAL INTELLIGENCE.

Metropolitan.

SACRED HARMONIC SOCIETY.

Handel's noble oratorio "Samson" was selected for the commencement of the proceedings of this great society, on Friday last. As usual, Exeter Hall was crowded in every part. The marked improvement in the conducting of Mr. Surman, first hinted at by our Worcester correspondent, is more and more apparent. Scarcely a chorus but was taken in excellent time, and executed with admirable precision. The wonderful triad of chorusses, at the end of Part II. where the contrast between the priests of the true God, and those of the

idol Dagon, has such a marvellous effect, never went more, (if, indeed, ever so much,) to our satisfaction. "Hear Jacob's God" had all the grave and fervent sanctity, all the impressive majesty it requires—"To song and dance we give the day," was a veritable picture of idolatrous revelry—and the final and tremendous conclusion, "Fixed in his everlasting seat," was literally awful. We have also much to say in commendation of the soloists. The second act was absolutely perfect. Miss Dolby's "Return, O God of hosts" was in all respects faultless; and her solo, "To dust his glory they would tread," (in which she was most efficiently assisted by the choir,) displayed so much of fine feeling, and so thorough a comprehension of the matchless music she was rendering, as to surprise even her warmest admirers, and ourselves especially, among the number. Highly as we have hitherto estimated the abilities of this interesting young vocalist, we candidly own, that we had no notion of the power she evinced in this long and difficult composition, to which she imparted all the effect of which it is capable; and more than this cannot be said. Her air, "Ye sons of Israel" (in Act 3) was also highly pathetic and affecting. Miss Birch greatly distinguished herself, more particularly in the very characteristic air, "My faith and truth," with the extraordinary chorus of virgins, one of the most dramatic conceptions in this remarkably dramatic work. Her duet with Sampson, (Mr. Hobbs,) "Traitor to love," was equally good, and her recitations throughout were worthy all praise. Mr. Phillips was, as is usual with him, everything that could be desired; and Mr. Leffler, in the fine air, "Honour and arms," gave vent to a spirit and earnestness, for which we could scarcely have given him credit. A shade more refinement would render him an excellent singer; as it is, he is a rapidly improving one. Of Mr. Hobbs, since we find it impossible to speak as we could wish, we shall say nothing. The band is vastly advanced since last season; a little training will render its power-leviathan. The overture was performed with vigour and precision, and the lovely minuet was delicious. We are sorry, amidst all this commendation, to be compelled to introduce one discordant note, but our reverence for the great Handel forces us to protest loudly against the introduction of Mr. Perry's additional accompaniments, which were a crying and perpetual nuisance.

CLASSICAL SUBSCRIPTION CONCERTS.

THE second of these grand affairs took place at the London Tavern, on Monday night, to an audience as numerous as the best friends of the speculation could have desired. The band, the power and excel-

lence of which it would be difficult to over-estimate, commenced the concert by a spirited performance of the "Zauberflöte" overture; this was followed by Beethoven's Grand Chorus, "The Calm of the Sea," on the whole most effectively rendered. Two such noble compositions, with a band and chorus of such magnitude to do them justice, would alone have repaid us for our visit into the city. Miss Dolby then delighted us with Mozart's exquisite, "Non piu di fiori." In such songs as this we are most pleased to hear her. She may take it as a compliment when we tell her, that the "classical" is her forte—that she sings good music infinitely better than she does bad—and that she never produces so much effect as in the vocal compositions of Mozart, in the execution of which, she has no superior. A more heavenly specimen of pure melody and masterly accompaniment, than "Non piu di fiori," does not exist; and in saying that Miss Dolby interpreted its profound beauties entirely to our satisfaction, we say as much for her as her best well-wisher could desire. Mr. Lazarus, in the clarinet obligato, displayed a richness of tone and a delicacy of execution not often met with. The scena and chorus from "Robert le Diable," (one of the most characteristic morceaux in the opera,) gave a good opportunity for the display of Mr. Stretton's voice, and the resources of the choir—both told well. Madame Duleken, in the "Concert stick" of Weber, would have pleased us better had she infused a shade more of sentiment into her performance; we hate too much expression, but even that is preferable to none at all. Mr. H. Phillips sang, very impressively, a new M. S. scena, "Rome," by Mr. E. J. Loder, which contains many beautiful points, and is remarkable for the smoothness and brilliancy of its instrumentation; some more of such would be welcome to us, from others of our young composers. Mr. Manvers, in "O 'tis a glorious sight," (Oberon) manifested a most decided improvement since we last heard him. A ballad, by Miss M. B. Hawes, sung by herself, was encored; but, we must confess, gave us small pleasure. Miss Fanny Russell displayed much taste and feeling in Handel's "Let me wander;" and Mozart's magnificent chorus, "Cum Sancto Spiritu," was a noble conclusion to the first part.

Part II. began with the pretty overture to "La Gazza Ladra," the performance of which, for the first time, threw the opera band a little into shadow. Miss Birch (who was announced in the programme to sing a composition of *Weber's*) then regaled us with an empty, unmeaning flourish, by one Marliani;—why will this clever vocalist throw away her fine voice and undoubted talents on such trifles? After this, a duet of Thalberg's, on two piano-fortes, performed

by Madame Dulcken and her sister Madlle David, a prepossessing young artiste, excited some interest; and a chorale, composed by Prince Albert, and harmonized by Miss Masson, excited a great deal more, from its peculiarity. A new song, by Lachner, with horn obligato, was smoothly given by Mr. Hobbs, and superbly executed by Mr. Jarrett; Mr. E. W. Thomas, in an "Andante and Rondo," from De Beriot's Concerto in B minor, displayed a complete mastery over his instrument. His tone is full and pure, and his execution brilliant and sure; he was loudly and deservedly applauded. Spohr's delicious trio, from "Azor and Zemira," "Night's Lingerings," by Misses Birch, Hawes, and Dolby, was, as far as regards the fair vocalists, a perfect feast of melody, but the band wanted a little more finish (perhaps from lack of a proper rehearsal) in the accompaniment. Two other pieces followed, for which we were unable to wait. These concerts are got up with such immense spirit, and the tone of them is so healthy, (as is evinced by the great preponderance of good music in the programmes) that we most heartily wish the undaunted enterprisers a prosperous issue to their speculation.

Let us not omit most honourable mention of Messrs. F. Cramer and Dando, the leaders; of Mr. Brownsmith, who played the organ as an artist should, just when it was essential, and no more; and of Mr. G. F. Harris, who conducted the whole with the utmost spirit and intelligence.

COVENT GARDEN THEATRE.

The "Secret Marriage," and "Semiramide" continue to attract full houses four nights of the week; the singers improve by repetition of their parts, and the public evidently progress in their capability to appreciate fine music and perfect execution. Until we are to have an English opera, the present performances at this theatre, are the best of all lessons for correcting and improving the taste both of singers and hearers.

CADOGAN INSTITUTION.

Mr. P. F. White, who has attained considerable notoriety in the provinces and in America, delivered a lecture on "the Bards and Music of Ireland," on Thursday evening last, which gave the most decided satisfaction to a crowded and fashionable auditory. Mr. White is a very pleasing and intelligent speaker—his materials are interesting and well put together, and his vocal illustrations are given with a witchery that finds the way to the intellect and feelings of his audience, as well as captivates their ears. Mr. White possesses a fine tenor voice of good compass, and executes his national airs in unaffected style. He gives a second lecture to-night.

Foreign.

PARIS.

(From our own Correspondent.)

Music never sleeps here, as in London, but she sometimes doses a little, and such has recently been the case. Last week has been a busy one at the *Conservatoire*, where the students have undergone their annual examination—the *concours* having been deferred to a later period than usual, in consequence of the total repair, and part re-erection of the building. The house has now a very handsome exterior, and the *Salle* in which the concerts and public examinations take place, is extremely elegant and appropriate. You do not publish the names of or progresses of your academy students, which has been long a subject of complaint and dissatisfaction. As a hint to your authorities, I transcribe the published list of the successful competitors for the prizes given by the government to the *Conservatoire* pupils, so far as the examination has proceeded. It commenced on Monday last, continued through Wednesday, Thursday, Friday, and Saturday, and will be renewed to-morrow, Tuesday, Wednesday, and Thursday—so you will perceive that we make no trifling matter of the ceremonial, and the presence of a large company of the friends of music and of the pupils, renders it a very interesting and pleasurable affair.

The jury, comprising the principal professors of the institution, have already awarded the following—*Harmony*, 1st prize, not contended for—2d prize to Guerreau and Le Bouc, pupils of M. Colet. *Harmony and Accompaniment*, 1st prize to Charlot—2d prize to Moreaux and Bazille, three pupils of M. Dourlen.—1st prize to females, to Madlle Lorette—2d to Mesdles Mercié, Porte and Brocard (niece of the Danseuse) all pupils of M. Biaisimé.

Counterpoint and Fugue—the first prize not contended for—2d prize to Savard, pupil of M. Le Borne, and Victor Massé, pupil of M. Halevy.

Double Bass—no 1st prize—2d prize to Gautier and Bouché, pupils of M. Chaff. *Organ*—1st prize to Duvernoy and a blind youth named Hocmelle, both pupils of M. Benoist. *Solfeggi*—1st prize to Vital, Cohen, and Portehaut, pupils of Messrs. Lecoupey, Tariot, and Duvernoy—2d, to Charnoux, Roy, Santique, and Boverie, pupils of Messrs. Padeloup and Pastou—1st female prize to Mesdles. Morize Pajni, Coudchou, and Petitot, pupils of Mesdles. Paquier and Ruestenholz, and M. Pastou—2d to Mesdles. Labonne, Triquart, Desportes Carrié de la Charrie, Laverne, Ausseur, Biard, and Peytieu, pupils of Mesdles. Ruestenholz and Raillard, Messrs. Pastou and Goblin. *Harp*, 1st prize to Mesdles. Cloutier and Pajni, pupils of M. Prumier. M. Adam's class of *pianists*—1st prize to Mesdles. Leplanquais, Diette, and Deville—M. Zimmermann's class—2d prize to Alkan and Philipot. *Horn*, 1st prize to Claudel—2d to Boucourt and Pierrot, pupils of M. Dauprat. *Cornet*, 1st prize to Cugnot, pupil of M. Meifred. *Trumpet*, 1st prize to Marchal—2d to Hottin and Michiels, pupils of M. Dauverné. *Trombone*, 1st prize to Ludinard—2d to Disormes, pupils of M. Dieppo. *Basoon*, 1st prize to Verroust—2d to Lorenz, pupils of M. Barizel. *Clarinet*, 1st prize to Soler—2d to Soualle and Leroy, pupils of M. Klosé. *Oboe*, 1st prize to Grigny—2d to Bernard and Jacobie, pupils of M. Vogt. *Flute*, 1st prize to Altés, pupil of M. Toulou. The string victors you shall have next week.

We are to have a new opera at the *Académie Royale* on Wednesday, intitled "The Phantom Ship," of which great things are expected. Balfe's opera will be put in rehearsal at the *Comique* immediately. Oury is here, and is about to renew his acquaintance with the Parisian *Monde* by playing at several announced concerts. Meyerbeer has just lost

his brother Henry, well known here and greatly lamented.

Hotel de l'Isle d'Albion,
Rue St. Thomas du Louvre,
Paris, Nov. 6, 1842.

Miscellaneous.

A CHROMATIC DUET.—It is said, that the manager of Drury Lane Theatre, in casting the parts of "The School for Scandal," gave the simple and unimportant part of *Maria* to Madame Vestris; who, as might have been expected, took great umbrage at it, and became "suddenly indisposed," so that she could not play Don Carlos on Tuesday night, and the consequence was, the shutting up of the house, and the deduction of a night's salary from all those above three pounds a week! A most discordant duet, in contrary motion throughout, was practised for several days, by Madame and Mr. Macready, without producing any harmonious effect—Mr. T. Cooke offered to introduce a middle part, but he could not succeed; nothing, apparently, could resolve the discords, without violating the rules of composition—at length, after several modulations and progressions into relative and extraneous keys, a transposition has been resorted to—a chord of suspension was introduced, and a pause, if not a final close, effected.

THE WANDERING MINSTRELS.—Thalberg, Signor and Madame Ronconi, Mrs. A. Toulmin, and Mr. John Parry, performed at concerts, which were given principally by resident professors, last week, at Brighton, Oxford, Bath, Bristol, and Exeter, with very great success. Thalberg's marvellous doings on the pianoforte, elicited the most rapturous applause, and John Parry's mirth-moving ditties were highly relished; his new song of Anticipations of Switzerland is gaining ground rapidly. Ronconi and Mrs. Toulmin pleased very much, but the Signora has not yet got into the good graces of John Bull. The party performed at Cheltenham on Monday and Tuesday, and they were announced for concerts at Liverpool and Manchester, for the remainder of the week. We have it from the best authority, that the gentlemen who have secured the services of the party for a six weeks' tour, wrote to the principal professors in the various towns in the provinces, offering them the "lot" at a certain price, before they decided upon performances on their own account. This was fair and courteous, for it gave the resident musician an opportunity of giving his patrons a musical treat, or not.

ST. JAMES'S THEATRE.—The second concert of the professional committee takes place to-morrow, and by reference to the advertisement will be perceived to promise a most excellent evening's entertainment.

CLASSICAL SUBSCRIPTION CONCERTS.—The third of this excellent series will be given at the Hanover Square Rooms, on

Monday the 21st inst., and will offer to the subscribers a most inviting and superior programme.

INSTALLATION OF THE DEAN OF WESTMINSTER.—This solemn ceremony took place on Tuesday, and attracted a very numerous attendance. The Rev. Dr. Turton was led to the altar, and took the usual oaths; after which, he was conducted to the Dean's stall, and the anthem of Dr. Blow, "I was in the spirit" was admirably executed by a full choir.

HER MAJESTY'S THEATRE.—We are informed that Mesdames Grisi and Viardot Garcia are positively engaged for the next season; and that active negotiations are already on foot for securing a very powerful company.

RUBINI AND LIZST.—These renowned artists are said to have formed a compact to scour the North of Europe during the next six months.

FLYING AND LOCAL CONCERTS.—Our talented provincial contemporary, "The Leicester Journal," in reproaching the apathy which has ill-requested the spirited labours of the directors of the Philharmonic concerts in that town, has the following strong and pertinent remarks, which may be usefully read elsewhere. "Not many years since, 'Winter Concerts,' at a much greater cost, but of questionable superiority, were for a term *fashionable*. Alas! that such a qualification in matters of art should be looked for; alas! that we should gape at and applaud to the echo all fifth-rate "Signore," and "Signori;" crack the very floor, and cause our fingers to tingle, when an olive-brown Donna, or a bewhiskered Monsieur, stands before us, with little or no other qualification for the musical performance to which we are treated by the one or the other; while our townswomen and townsmen, with nine out of ten of the several requisites, and the wanting tenth forsooth, only that of complexion or hair—quite a matter of taste—are looked on as incompetent to support the interest of a musical performance two hours long; the components of which, moreover, they have rehearsed and studied to an extent which ensures a unity of performance we look for in vain in the disjointed '*Pasticci*' of the itinerant, *unchorused*, *unbanded* parties who treat us occasionally to GRAND Concerts; of which (if we know anything of the matter) the only grandeur is found in the size of the letters on the posting bill announcements, and the shape of the pianoforte."

BAILLOT.—The French government has done itself honour, by awarding a pension to the widow of this eminent artist, and first-rate professor of the violin.

LABLACHE.—We regret to state that a relapse has compelled this excellent artist to absent himself again from the Paris Italian Opera.

MR. MAINZER.—This gentleman has during the past week been expounding his system in Edinburgh, whither he was invited by a requisition signed by numerous influential persons, at the head of whom appeared the name of Sir Henry Bishop. Mr. Mainzer's lectures have been attended by very numerous audiences.

EDINBURGH PRIZE GLEES.—The prizes offered by Sir G. Mackenzie for the best glees by resident professors, have been adjudged by Sir Henry Bishop to Messrs. H. E. Dibdin, James Dewar, and J. M. Muller, all of Edinburgh.

MRS. SALMON.—We regret to hear that, notwithstanding the laudable endeavour on the part of the committee, who undertook to raise a fund for the purpose of purchasing an annuity for Mrs. Salmon, the amount subscribed will only produce about twelve pounds per annum; but we trust that the benevolently inclined will still increase the widow's mite.

Notice to Correspondents.

Lady Smith—Mr. C. White—Mr. Willoughby—their subscriptions are acknowledged with thanks.

Subscriptions due at midsummer are requested to be forwarded to Mr. E. B. Taylor, "Musical World" Office, 3, Coventry Street, Haymarket, by post office order, payable at Charing Cross.

Subscribers are requested to give notice at the office of any irregularity in the delivery of their numbers; also, if it be their wish to discontinue the same, as it will be readily seen that till such wish has been communicated, they will be accountable for the usual amount of subscription.

Correspondents should forward all communications relating to the current number, on or before Tuesday afternoon.

A. L.—Numbers subscribed for at the office are ensured the most early and regular delivery. The editor will avail himself of the invitation, not this week, but next.

Mr. Furman—Next week; we rejoice in the success of class-teaching everywhere.

Mr. Pfeil—We will endeavour to give a correct list next week.

X. Y. Z.—The danger of publishing papers, to be continued, must be obvious; we therefore prefer to postpone our acceptance of the article sent, till it is further advanced; it will be left at the office.

Constant Reader—We have been unable to obtain a perusal of the collection referred to, but hope to do so.

Mr. G. C.—Honi soit qui mal y pense.

Works received for Review.

Grand Fantasias; from "Les Diamans de la Couronne." Henry Herz. Nos. 27, 28, 29.

Les Agremens au Salon; Souvenirs de la Russie; Charles Mayer; Souvenirs de la Pologne; Eighth set of Mazurkas. F. Chopin, op. 50.

"There's a time to weep;" canzonet; William Aspull.

"I miss thee;" Miss S. Adams.

Merriott's Anthems; No. 1, "Like as a father;" Merriott.

Merriott's "new evening service," in E flat; Merriott.

Parts 6, 7, 8, of the "National Psalmist;" Charles Danvers Hackett.

"Yes and No;" S. Lover.

"The British anchor;" song; E. J. Loder.

"A tear for me, a pensive tear;" song; A. Meves.

"The Indian hunter;" song; Henry Russell.
John Parry's quadrilles; Luigi Negri.
Semiramide quadrille; Jullien.
"Night on the lake;" duettino; Jules Benedict.

"Our school-boy days;" ballad; Jules Benedict.
Variations et Rondino; piano; Henri Herz.
Air, Montagnard; piano; Henri Herz.
Airs de ballet; Nos. 1, 2, 3, Jolie Fille de Gana; Henri Herz.

Fantasia and variations; piano forte; C. Mühlenfeldt.

Remembrance of Scotland; piano forte; Jules Benedict.

Tarantelle; piano forte; Döhler.
Suite de pieces; piano forte; Sterndale Bennett.
Amore Muto; Romanza; Döhler.

ADVERTISEMENTS.

MUSIC AT BRIGHTON.

The Subscribers of last Season, and Noblemen and Gentlemen intending to visit Brighton, are respectfully informed, that Messrs. OURY, GUTTERIDGE, THOM, COOKE, and HAUSMANN, will recommence their Morning Meetings, for the performance of classical instrumental CHAMBER MUSIC, on Thursday, November 24, at the Royal York Hotel; and that the meetings will be continued weekly, on Thursdays, from three to five o'clock. Subscription to a series of Four Meetings, One Guinea. Address to Mr. Oury, 30, Cannon Place, Brighton.

ACADEMY FOR PART AND SIGHT SINGING.

MR. BENNETT begs to announce that CLASSES upon HIS SYSTEM, as developed in his public lectures, are now in course of formation. An Elementary and a more Advanced Class for Ladies to meet in the Morning, also Classes for Gentlemen, to assemble in the Evening, each class to be superintended by Mr. Bennett, will commence as soon as the requisite number of names are received. Tickets, price One Guinea and a Half, which will admit the bearer to Thirty Lessons, may be had at the Academy, 21, Charlotte Street, Portland Place. A Prospectus, containing regulations, may also be procured as above, and at the various Music Warehouses. October 20, 1842.

TRIUMPHANT SUCCESS.

Just published,

"THE SECRET MARRIAGE,"

A Comic Opera in Two Acts, as performed at the THEATRE ROYAL COVENT GARDEN.

The Music by Cimarosa.

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The Overture 2s. 6d.

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| 2. Duet, "Let me leave thee," Sung by the same | 2 6 |
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London: JEFFREYS & NELSON, 21, Soho Square.

To be published by Subscription, in 8vo, accompanied with Letter-press, in Paris, 6s. each. The first part will be ready in January next.

RELIQUE MUSICA ANTIQUE

Specimens of Ancient Music Sacred and Secular, by composers of England, Italy, Germany, France, and the Netherlands, from the XIIIth to the XVIIth century. To be edited by EDWARD F. RIMBAULT, F.S.A., Organist of the Swiss Church, Honorary Secretary to the Percy and Musical Antiquarian Societies, and Editor of the Works printed under the direction of the Motett Society; and JOSEPH WARREN, Organist and Director of the Choir of St. Mary's Catholic Chapel, Chelsea.

The object of this publication is to show the gradual progress of melody and counterpoint in various countries by collecting together in a connected form numerous interesting specimens from ancient MSS. and rare printed works. A work of a similar kind was published some years ago by the late John Stafford Smith, entitled "Musica Antiqua," but from the want of a proper classification of the materials, and the absence of authorities and explanatory notes, the work is rendered comparatively useless, except to the initiated in musical antiquities. The Editors intend arranging their work in divisions and subdivisions, each treating of a particular branch of the art, and thus enabling the inquirer to gain a distinct knowledge of each subject individually.

In announcing the present work, the Editors beg to state that they have peculiar facilities for the undertaking, not only from their own libraries and those of their friends, the collections at Oxford, Cambridge, and the British Museum, but also from the great Continental libraries, with many of which they are in communication, and from which much information of a new and valuable nature may be expected.

Subscribers' Names received by Mr. RIMBAULT, 9, Denmark-street, Soho-square; and at CHAPPELL'S, 50, New Bond-street, London.

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MUHLFELDT, C.—Fantasia and Variations for the Pianoforte, on "Vivi Tu." Price 4s.

HERZ, Henri.—Airs de Ballet arranged in forme de Divertissements pour le Pianoforte, No. 1, La Kermesse—No. 2, Pas de trois—No. 3, Le Galop de la "Jolie Fille de Gand." each, 3s.

HERZ, Henri—"Air Montagnard," Varie pour le Piano a Quatre Mains. Price 3s. 6d.

HERZ, Henri—"Variations et Rondino," pour le Piano sur deux Motifs Favoris De Clarisson. Price 3s. 6d.

"OUR SCHOOL BOY DAYS," ballad, the poetry by H. F. Chorley, Esq., composed by Jules Benedict. Price 2s.

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"NIGHT ON THE LAKE," Duettino, poetry by H. F. Chorley, Esq., composed by Jules Benedict. Price 2s. 6d.

"THE BRITISH ANCHOR," National Song, poetry by J. E. Carpenter, Esq., composed by E. J. Loder. Price 2s.

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SIX NEW SONGS WITH ENGLISH AND GERMAN WORDS,

By WILLIAM STERNDALÉ BENNETT.

No. 1.—MUSING ON THE ROARING	s. d.
OCEAN	2 0
— 2.—MAY DEW	2 0
— 3.—FORGET ME NOT	1 6
— 4.—CHLOE IN SICKNESS	2 0
— 5.—THE PAST	2 0
— 6.—GENTLE ZEPHYR	2 0

"We have seldom met with so many beautiful thoughts scattered over so small a space as are to be found in the present half-dozen ballads. The first, in B flat major, (the poetry by Burns,) is a simple and touching melody, accompanied in the most thoroughly artist-like style. It evinces several new points, and as charming as new. No. 2, in A flat, is a perfect gem. The words are an excellent translation of Uhland's address to the 'May dew,' and the exquisitely delicate cheerfulness of the music is in perfect character with the poetry. In this ballad we find it difficult to individualise beauties, since from the first bar to the last it is a regular consecration of bright thoughts. If we can find a preference, it is for the passage to the words,

'All the holy charms that hover—'

which is as new as it is charming—and a still greater (if possible) for the quaint and lovely final phrase, which is eternally singing in our ears, 'like a melody of early years,' with a perseverance indomitable. No. 3, 'Forget me not,' (the words by L. E. L.,) in E major. No. 4, in the plaintive key of F sharp minor, (Mr. Bennett's key of predilection,) is an address to Chloe in sickness, (by Burns,) and, saving a progression in the opening symphony, is absolutely perfect—an ebullition of profound passion, and the purest unacknowledged sentiment. He who can listen to this without emotion must indeed be strong-hearted. The first hearing of it affected us—obdurate critics as we are—even unto tears. No. 5, in E flat, to Shelley's incomparable poem, 'The Past,' has a sustained feeling of melancholy well-suited to the words, and contains more than one new and remarkable point. No. 6 is a reprint of the ever-verdant and ever-welcome 'Gentle Zephyr,' written and published originally eight years ago, when the remarkable genius of its composer was attracting general notice. We loved it then, and we love it now, and, as then and now, we feel we shall love it ever. Should our remarks persuade any of the readers of the 'Musical World' to turn their attention to these songs, we can safely promise them a fund of pure and wholesome gratification. Would that such things were legion—instead of, as they are—one in a thousand."—MUSICAL WORLD, Nov. 3.

COVENTRY & HOLLIER, 71, Dean Street.

KING'S SCHOLARSHIPS.

ROYAL ACADEMY OF MUSIC.

TWO of the above Scholarships, offering gratuitous Musical Education, for two years, to One Male and Female, will be open for competition to the public at Christmas next.

Candidates for the distinction and advantages thus held out, (whose age must not be under twelve, nor exceeding eighteen years,) will send in their names and address to the Secretary of the Academy, previous to the 13th of December of this year, stating the particular branch of the science of music in which they are most proficient.

The Examination will take place at the Academy, on Tuesday Morning, 20th December, at ten o'clock.

By order of the Committee of Management,

J. GIMSON, Secretary.

Royal Academy of Music,
Tenterden Street, Hanover Square,
November 9, 1842.

NEW MUSICAL WEEKLY JOURNAL.

On Saturday, Nov. 12, 1842, will be published the Second Number of

THE MUSICAL EXAMINER,

An impartial Weekly Record of Music and Musical Events. Price 1d., Stamped 2d.

To be had of all Book and Music Sellers in Town and Country.

* * * This journal will be conducted by professors of high standing, on principles totally independent of any party whatsoever. Advertisements, Music, &c. for Review to be addressed to the Editor of the "MUSICAL EXAMINER" care of the Publishers, WESSEL and STAPLETON, 67, Frith Street, Soho Square.



THEATRE ROYAL, COVENT GARDEN.

The Public is respectfully informed that MISS ADELAIDE KEMBLE will appear every Monday, Tuesday, Thursday, and Saturday, until Christmas, when she will finally retire from the Stage.

Rossini's Grand Opera of SEMIRAMIDE every Monday, Thursday, and Saturday, and the New Comic Opera, of the SECRET MARRIAGE, being an English Version of Cimarosa's "Il Matrimonio Segreto," every Tuesday evening.

This Evening, Thursday, November 10th,
1842, an English version of Rossini's
SEMIRAMIDE

The characters by Miss A. Kemble, Mrs. A. Shaw, Mr. Travers, Mr. Ghibbels, Mr. Leffer, &c.

After which a new, original, Comic Drama, (in Two Acts), by Mr. Mark Lemon, entitled THE TURF. The characters by Mr. P. Matthews, Mr. Walter Lacy, Mr. A. Wigan, Mr. Bartley, Mr. Meadows, Mr. Granby, Mr. Harley, Mr. G. Horncastle, Mr. W. H. Payne, Master Marshall, Mr. J. Ridgway, Mrs. Humby, Miss Lee, and Mrs. Emden.

To-morrow Shakespeare's TEMPEST, with the TURF.
Saturday, SEMIRAMIDE, with the TURF.
Monday, SEMIRAMIDE with the TURF.
Tuesday, THE SECRET MARRIAGE, the characters by Miss A. Kemble, Miss Rainforth, Mrs. Alfred Shaw, Messrs. Harrison, Leffer, and Ghibbels.

The Box Office in Hart Street is open daily from 10 till 4.

SUBSCRIPTION CONCERTS.

HANOVER SQUARE ROOMS,

Monday Evening, November 21, 1842.

To commence precisely at Eight o'clock.

Principal Vocal Performers,

Miss Birch,
Miss Rainforth, Miss Fanny Russell,
Miss Dolby,
And Miss Maria Hawes,
Mr. Manvers,
Mr. Pearall, Mr. Machin, and
Mr. Henry Phillips.

Solo Performers. Pianoforte, Herr Muhlenfeldt,
Violin, Mr. W. C. ...

Non-Subscribers' Tickets, 4s. Ditto, to admit two, 7s. Can be had of all the principal Musiciansellers.

ROYAL ADELAIDE GALLERY,

LOWTHER ARCADE, STRAND.

Open Daily from 11 to 5, and from a quarter to 7 to half-past 10 o'clock every evening, with a splendid collection of Paintings, Models, &c. brilliantly illuminated by night, popular Lectures, Experiments, &c. every half hour, and a most magnificent series of Dissolving Views, comprising English, Irish, Scotch, and Italian Scenery, Allegorical Subjects, &c.; a Grand Promenade Concert, vocal and instrumental, every evening, under the direction of Mr. T. Julian Adams.

At the end of the First Part, the splendid Gas Microscope is shown every Monday, Wednesday, and Friday; and Magical Illusions every Tuesday, Thursday, and Saturday.

At the close of the Concert every evening, a Lecture is given on some subject of popular interest, followed by the magnificent Dissolving Views. The Laughing Gas every Tuesday and Saturday evening.

Admission to the whole, One Shilling.—Children under Ten years and schools, half price.

Programme for Thursday, Nov. 10th, and the two following evenings.—

Part I. Overture, "Massaniello," (Auber.) Quartet, "Come gentle Spring," Mrs. Wilson, Miss Thornton, Mr. F. Martin, and Mr. R. F. Smith, (Calcott.) Waltz, "Adeleiden," Duet, "I'my dear was born," Miss Thornton and Mr. R. F. Smith, (Travers.) Solo Violin, 7th Air and Variations: Mr. T. Baker, (De Beriot.) Song, "The Echo," Mrs. Wilson; "Flute Obligato," Mr. Saynor, (Bishop.) Quadrille, "La Renaissance," (Rossini.)

Part II. Waltz, "Mazourka," (Labitzky.) Song, "The Belles of Evening," Miss Thornton, (A. Lee.) Overture to "Der Freischutz," (Weber.) Song, "The Cruikshank Lawn," Mr. F. Martin, (Irish Melody.) "Grand Military Septette," (Hummel.) Trio, "The Bark before the Gale," Mrs. Wilson, Miss Thornton, and Mr. R. F. Smith, (Stevenson.) Quadrille, "Le Glasse Rayne," (Julien.)

At the termination of the First Part of the Concert, the Infant Thalia will appear as "The Highland Lad," and at the termination of the Second Part as "The Pet Little Jockey," introducing in the former the Highland Fling, and in the latter a description of a "Steeple Chase," followed by the "Jockey Hornpipe."

HISTORICAL GROUP IN MAGNIFICENT ARMOUR.

THE Prince and Princess Royal, in their splendid cot; the King of France's Commissioner Lin and his Consort, mounted expressly for this exhibition by Langue, of Canton, with the magnificent dresses worn by them; the gorgeous Coronation Robes of George IV., designed by himself, at a cost of £18,000, with the room fitted up for the purpose, is acknowledged to be the most splendid sight ever seen by a British public. Admission 1s. Open from Eleven o'clock till dusk, and from Seven till Ten. Madame Tussaus & Son's Bazaar, Baker-street, Portman-square.

ARTIFICIAL ICE. COLOSSEUM, REGENT'S PARK.

OPEN EVERY DAY from Ten till Dusk.

THE PROPRIETOR has the honour of announcing to the Public that he has secured for a short period, and is now open, that extraordinary novelty and wonder of the day, the ARTIFICIAL ICE, on which Skaters may be seen performing their elegant evolutions amidst Alpine scenery covered with snow and hoar-frost. This ingenious patented discovery is added without additional charge to the already attractive exhibition of the Swiss Cottage, Conservatories, Marine Grotto, &c. Admission One Shilling. N.B. Gentlemen desirous of skating are requested to bring their own skates with them. The Panorama of London, the Salon of Arts, Death of Nelson, Ascending Room, View from the summit of the building, as usual.

ST. JAMES'S THEATRE,

King Street, St. James's.

GRAND PUBLIC CONCERTS.

The Public is respectfully informed, that

a Series of Concerts will be given at the above Theatre, under the direction of a body of Professors, whose object is to perform Works of the highest order, both Choral and Instrumental.

The Second Concert will take place on Friday Evening, November 11, to commence at Eight o'clock, and conclude at Eleven, when will be performed MENDELSSOHN'S MOTETT, "As pants the Hart." Beethoven's celebrated Oratorio, THE MOUNT OF OLIVES, with a New Translation; and a Miscellaneous Selection. Principal Vocalists: Miss RAINFORTH, Miss DOLBY, Miss LUCOMBE, Mr. HOBBS, and Mr. H. PHILLIPS. The Band and Chorus will consist of 140 PERFORMERS, including the most Eminent Professors.

Part 1. Motett, Mendelssohn. Chorus, "As pants the Hart." Air, "For my soul thirsteth," Miss Dolby, (Oboe Obligato, Mr. Barrett.) Recitative, "My tears have been my meat;" Air and Chorus, "For I had gone forth," Miss Dolby. Chorus, "Why, my soul, art thou so vexed?" Recitative, "My God, within me is my soul cast down," Miss Dolby. Quintet, "The Lord hath commanded," Miss Dolby, Messrs. Hobbs, Peck, Green, and H. Phillips. Chorus, "Why, my soul, art thou so vexed?" and Fugue, "Praised be the Lord." Oratorio, "The Mount of Olives," Beethoven. Introduction—Recitative, "Jehovah, God of mercy;" Air, "See! what strange unwonted terror," Mr. Hobbs. Recitative, "Ye mountains tremble;" Air, with Chorus, "Praise ye the Saviour's goodness," Miss Lucombe. Duet, "Oh holy Seraph," Miss Lucombe and Mr. Hobbs. Recitative, "Mysterious death," Mr. Hobbs. Chorus of Soldiers, "We saw him near this mountain." Recitative, "The foe approacheth," Mr. Hobbs. Chorus, "Behold him." Terzetto, "Though all alone," Miss Lucombe, Mr. Hobbs, and Mr. H. Phillips. Chorus of Soldiers, "Hence, away." Chorus of Disciples, "We, alas! like him, shall suffer." Solo, "Soon, O Lord," Mr. Hobbs. Grand Chorus, "Hallelujah."

Part 2. Overture, "Oberon," (Weber.) Scena, "Rome," Mr. H. Phillips, (E. J. Loder.) Aria, "Dove sono," Miss Lucombe, (Figaro, Mozart.) Air and Variations for Orchestra, (Handel.) Finale to the first act of Oberon, Recitative and Air, "Haste, gallant youth," Miss Rainforth. Recitative and Duet, "Joy! we are rescued," Miss Rainforth and Miss Dolby. Chorus, "Now the Evening Watch," (Weber.) Song, with Chorus, "A wealthy Lord," Miss Dolby, (Seasons) (Haydn.) Song, Mr. Hobbs. Fortune-telling Scene, from "The Mountain Sylph," the principal parts by Miss Rainforth, Miss Lucombe, Miss Dolby, Mr. H. Phillips, (Barnett.)

The next Concert will take place on Friday, November 18, when will be given SPORNA'S New Oratorio, THE FALL OF BABYLON, for the first time in London, to be conducted by Professor Taylor.

Prices of Admission.—Public Boxes, 4s.; Pit, 2s. 6d.; Gallery, 1s. 6d.; Pit Stalls, 6s.; Gallery Dito, 2s. 6d.; Private Boxes, £1 11s. 6d. and £2 2s. Correct Books of the Words to be had in the Theatre only, Price Sixpence. Private Boxes, Stalls, and Tickets, to be had at Mr. Mitchell's Library, 33, Old Bond Street; Mr. Seguin's Library, 12, Regent Street; Mr. Betts's Music Warehouse, Threadneedle Street, City; at all the principal Music Shops; and at the Box Office of the Theatre, on Thursday and Friday, from Eleven till Five. F. Hill, Hon. Sec., 28, Regent Street.



ZEITTER & COMPANY

Respectfully beg to submit the following list of prices of their Patent Pianofortes, which have all the latest improvements. New particularly wrought iron string plates, wrought iron bracings over the sounding board, and an additional iron bar on and under the wrest plank.

Also, their Newly Invented Sounding Board, for which they obtained His late Majesty's Royal Letters Patent, dated 1st November, 1835, and which has been admitted by the first professors to be the most important improvement ever applied to the Pianoforte, producing a more full and equal quality of tone, and being on a principle somewhat similar to the violin, warranted not to lose its resiliency or to yield by the pressure of the strings, which is invariably the case with sounding-boards on the old construction, and are therefore warranted to stand better in extreme climates than any Pianofortes hitherto made—

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Particularly adapted for singing, only four feet high, and being veneered and polished at the back, can be placed in any part of the room.

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Rosewood	45 — 60 —
Mahogany, with grand action	50 — 60 —
Rosewood ditto	60 — 70 —

COTTAGES, SIX OCTAVES.

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Mahogany, with grand action	55 — 70 —
Rosewood ditto	60 — 80 —

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Mahogany	60 to 70 guineas.
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Mahogany, with grand action	75 — 90 —
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Mahogany	120 to 140 guineas.
Rosewood	130 — 160 —

N.B.—ZEITTER and Co. engage to keep all instruments purchased of them in tune for six months, free of expense, in London, and to exchange them if returned to them free of carriage within the same time.

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THESE INSTRUMENTS possess the immense advantage of having a very powerful tone in a very small size, and the frame being of solid cast iron, they contain little wood in the construction of the case; this renders them particularly well adapted to bear any climate. The tuning pins work in a solid block of iron instead of wood, and it is therefore impossible for them to give way. An assortment of M. Pape's Table Pianos can be seen at Messrs. Willis & Co.'s, 75, Lower Grosvenor Street.

Monsr. de Glimmes from the Conservatoire, Brussels, will attend at No. 106, New Bond Street, on Tuesdays, Thursdays, and Saturdays, between the hours of 4 and 5 o'clock, to give the public an opportunity of hearing M. Pape's instruments, when the visits of amateurs will be esteemed an honour.

DANCING.

DANCING TAUGHT, in the first style of fashion, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to ladies and gentlemen of any age wishing privacy and expedition. An evening academy on Monday and Fridays. A juvenile academy on Wednesdays and Saturdays. A card of terms may be had on application as above.

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